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MISS GILMORE,
As the Gibson Girl.

GIBSON'S NEW MODEL.

She Is Only Sweet 16 and Has Posed for Scores of Madonnas, Many Egyptian Queens and a Whole Sargasso of Turkish Ladies.

WRITTEN FOR THE SUNDAY REPUBLIC.
Charles Dana Gibson is to have a new model.

She is to pose for the popular artist in the fall, and soon her face will be familiar to all who like to look at pretty girls.

Gibson's new model is Ray Gilmore, known in the family Bible as Rachel Amelia Maude Gilmore. She is the youngest child of English parents, transplanted two years ago to American soil.

And Gibson is to have a new girl! The young lady herself admits it; her mother tells it with pride; her sisters are jubilant about it; and her friends rejoice that such good luck has befallen her.

The only ones who are not glad are her former patrons, the artists of New York for whom she had been posing for the past year and who will grieve that they have lost her pretty face and seductive carriage.

Among those who will feel badly is Carroll Beckwith, the artist who paints Madonnas, and for whose great heads of the Mother and Child Miss Gilmore has often posed. Another artist who will miss her, should she decide to pose no more, is J. Wells Champney. William M. Chase and all the great artists of the metropolis know Ray Gilmore, and love her.

This is so sentimental an assertion. Miss Gilmore is a little girl in one sense, for she is only 16. In another she is a very big girl, for she stands 5 feet 6, and is magnificently developed. She is wide-shouldered, big-hipped, and an athlete throwing in the shade all of those delicate, shilly-shally-looking young women who are pretty in the face, but delicate in constitution.

Artists Looked at Her Pictures and Said "Wonderful!"

Miss Gilmore is a little girl in the sense that she is not yet "out" in society. In the social world to which she belongs she has not yet made her debut, and is still tied to her mother's apron strings, as far as going out alone in the world is concerned. Two pretty older sisters, themselves great beauties, do the honors of the family, and a very good-looking mother assists them.

Miss Ray is still the "little girl."

When Ray Gilmore first began to pose artists looked at her pictures and said "wonderful!" That such depth of expression could come into a young girl's face they could not believe, and they thought it only a chance look, something that could not be repeated.

But when the girl appeared again and showed that she could look that way, out of those same eyes, every day in the week, they stopped doubting and took to rejoicing at their good luck in finding her.

more has posed for the Madonna scores of times. She also has posed as the Dancig Girl, as Cleopatra, as the Sultan's Favorite, as an Eastern Lady and as a Belle of Society. She does society parts wonderfully well and has the look of the high-born lady—as indeed she is.

If Miss Gilmore has a specialty it is that of posing for the head and eyes, and into their liquid depths she can throw such sweetness that you look and look—seemingly always to see deeper and deeper into those wells.

Ray Gilmore Is Not Like Other Pretty Girls.

In life Ray Gilmore is rather disappointed.

She does not know she is pretty.

She is not hard to please.

She is neither peevish nor coquettish.

She does not crave for fine clothes.

She loves to pose and does not get tired of it.

She is gentle and patient in all her ways and is a home favorite.

She is not mercenary and is willing to

pose a few minutes longer in the interests of those who employ her.

She likes the studios and could pose every day in the week.

She never strikes attitudes and never smiles for effect. Her work is pure, sincere, earnest and almost childlike.

If any more contradictions than these could be found for any girl who is a beauty, then let them be made known. To be one of the handsomest women in the world, to be sought after by every artist of importance, to be admired and flattered and told every minute in the day, and every day in the week, that you are lovely—and not to realize it, even then! Surely that is one of the most unusual of unusual things.

The Gilmore are English people and, until the time that Miss Ray was 14 years old, she lived in Canada in the Queen's dominions. Here she went to school, posed under the English flag, wore short dresses and took part in school tableaux.

Family changes, reverses of fortune, and the hand of Fate brought the girl with her family to Gotham and, here, looking for

a way to help—as a Gotham girl do—she happened into a studio with a friend. And from that minute her fortune was made.

The posing for artists is not all that this talented former Gibson girl can do. She can dance and in the Hungarian dances is the most skillful performer in New York. She is lithe and graceful and can strike the poetry of attitudes.

The most difficult steps are easy to her and, in dancing, as she playfully says herself, she can kick her head, backwards and forwards, and lean over one side until her head and arms almost touch the floor. That rather difficult feat, known as the split, is mere play to her and in posing for it, for an artist, she took this very trying pose and held it for fifteen minutes, declaring it nothing at all.

Gotham has made models, but, of them all, none can boast greater gifts than Ray Gilmore; and none of them can show more sweetness of disposition and, in any girl, pretty or otherwise, this is half the battle.

Miss Gilmore, besides being a beautiful model, is talented otherwise. The true artistic temperament pervades her and she can sing, play the piano, do marvelous work and dance like a fairy!



POSE IN ORIENTAL COSTUME.